OBERAMMERGAU HAS RIVAL IN SALZBURG

Thousands of Foreigners Flock to Festspiele in Austrian City.

WITNESS A NEW PLAY

Spectacle the 'World Theater' Performed in Church Is Notable Success.

GAYETY PERVADES OPERA

Mozart Performances Draw Crowds-Orchestra and Chamber Concerts.

ver the near future may have in store its musical and dramatic presentations have not suffered under its other diffi-culties and that they are likely to sands of foreign visitors who have come to witness the "Salzburger Festspiele" are unanimous in their praise of the various performances. Every-thing contributes to the brilliant suc-

The dear old city is not the least sponsible for it. The famous Gerplain one is struck by the lovely pic-ture of the ancient fortress Hohensalzurg and the quaint old town at her d. Alpine grandeur and soft hills, combined with the fertile. ctions, but it has hardly ever seen ich a select crowd of art pilgrims om all over the world as this year.

e Salzburg festival players are a paratively young institution and ot boast of the proud past of ceth or Oberammergau. Only in a first attempt was made to arsayreuth or Oberammergau. Only in 320 a first attempt was made to arange musical and stage performances of more than local interest during the traveling season and to make a new pristic world center of the small town of the shall town the shall town the shall town the shall town the shall mystery play of "Everyman." adapted for modern use by the Austrian writer Hugo von Hofmannshal and produced by a set of the very less actors under the management of dax Reinhardt. opened the new venure. It was repeated last year and frew much attention. After this promising beginning the "Festspleihausgeneinde," with branches in many foreign apitals and also in New York, went mee step further and extended the range of her activities. Hugo von Hofmannsthal wrote a new dramatic work, alled the "Salzburg Great World Theaer," an adaptation from Calderon's El gran teatro del mundo" with a socal Salzburgian tinge and of a rather sutspoken Roman Catholic character, and a series of performances of Modern's operas in the municipal theater and of orchestra and chamber conerts, as well as lectures on various and of orchestra and chamber con-certs, as well as lectures on various art topics, was prepared for the same occasion. Before the commencement of the festival plays several days were devoted to recitals of modern chamber music of all countries counting in the musical world. The whole show lasts musical world. The whole show lasts from the beginning of August to the 29th and provides more than enough entertainment even for the most enduring of enthusiasts. Of course the majority of the visitors choose only a selection of what seems to them the most attractive portion of the plentiful program. But none of them leave Salzburg, without having seen the "World Theater" in the Collegiate church, a fine baroque building of Fischer von Erlich, dating from 1707, which has been piaced at the disposal of the Festspiel-hausgemeinde by the Archbishop of Salzburg on the merit of the high religious and moral qualities of the play.

Mystic Spectacle in Church.

Every night at precisely 7 o'clock the bells of the church towers ring out the beginning of this mystic spectacle. Upon entering the wide hall of the church, which is crowned by a high gupola, one sees in the dim light a simple wooden stage placed before the altar, covered all over with the bright-red cioth, which the Catholic Clurch uses as drapery for her triumphal feasts. A wooden partition, following in its lines the typically baroque curves of the interior of the church, hides the sight of the altar at the back, and the stage in front is divided into three ascending platforms, which lead up to a niche in the .enter of the partition in the background. When all are seated the organ begins to play, and after some minutes strange figures in costly clerical and medieval garb emerge from behind the scene and ascend slowly and in a dignified way to the uppermost level of the stage. They are dwellers of the heaven, prophets, saints and sibyls, who are called before the throne of God together with The World and her followers: Death, Curlosity and Satan (Widersacher). The Master (God) appears in the central niche of the background in the shape of a young man with fair heard and garbed like a high priest of the Old Testament. Whereas the illumination of the remainder of the stage is soft and subdued, The Master is surrounded by dazzling light. Angels act as mediators between him and The World. Then The Master proclaims his will to arrange a spectacle with human beings as actors and commands The World. Then The Master proclaims his will to arrange a spectacle with human beings as actors and commands The World. Then the Master proclaims his will to arrange a spectacle with human beings as actors and commands The World. Then the Master proclaims his will to prepare the stage for it. Death is to be stage master, and each actor will have to act the part handed over to him by the angel. It is to be "Do the right thing!" God above you!" The Master disappears in his palace with his followers, and

through it and reads in it nothing but rain, hunger and misery. Only after the intervention of the Angel, who reminds the soul of the Bible word. "Not mine. Thy will be done—" he yields at last, and now the aliegaric spectacle of the tragedy of mankind begins.

Behind a screen, hurriedly drawn up between the lowest and middle part of the stage, the scene is being set for what is to be the nucleus of the play. Five wooden boxes, resembling sentry boxes, are arranged in a semi-circle and are occupied by the King, who takes the central box, and the others who choose the four boxes at both sides. Only the Reggar is without his box, for-he is the outcast, the disinherited. The King looks with satisfaction upon his surroundings, the states of his realm, and greets them with gracious words. Each of them feels himself thoroughly at home in his sphere and is well contented with his schemes and deeds, which he regards as his just privilege. The peace is only disturbed when the Beggar turns up in a shy way and strolls forliornly round the stage, as if he were in search of something. Wisdom attempts to help him and to mitigate his sufferings. But he rejects her compassion. He tells the sad story of his wretched life and finishes with rebellious words to the other human characters, who are, all of them. story of his wretched life and finishes with rebellious words to the other human characters, who are, all of them, well installed in their proper spheres and know no need. At last he hires himself out to the Peasant as a woodcutter. But when the Peasant hands him his ax the Beggar lifes it against the existing order: the King, the Rich Man and the Beauty. It requires prolonged efforts of Wisdom and the intervention of the Angel to bring him to his senses, to effect an internal change in him and to turn his mind to God. At last he comprehends that his is the duty to play willingly his part in God's play, which is called "The World." He takes up his ax and wanders into the woods.

All the while The World stands in front of the human actors and surveys and directs them. When their play is advanced far enough she commands her servant Time to elapse. The light on the stage darkens somewhat, and the first to feel the change is Beauty, who, upon looking into her mirror, sees that her youth is fading away and the hair on her temples turning gray. Gradually the others come also under the influence of the passing years. The heavy roll of a kettle drum, reverberating through the of the passing years. The heavy roll of a kettle drum, reverberating through the huge dome of the church, makes them all shudder. Upon the command of The Master, who remains invisible this time, the intervening Angel orders Death, who has taken his position on the platform above the human actors, to make an end to the play. Death advances and calls down to the King: "Thou, who playest the part of the king, leave the stage!" The World summons him to hand over his crown. He obeys and disappears, nearly as many monasteries, and pleturesque Untersberg as a back-mid Aligner grandeur. The stage of the passing years. The heavy roll of a kettle drum, reverberating through the luge dome of the church, makes them all shudder. Upon the command of The Master, who remains invisible this time, the intervening Angel orders Death, who has taken his position on the platform above the human actors, to make an end to the play. Death advances and calls down to the King: "Thou, who playes the part of the king, leave the stage!" The World summons him to hand over his crown. He obeys and disappears, nearly as many monasteries, and pleturesque Untersberg as a back-mid aligner grandeur. The world summons him to hand over his crown. He obeys and disappears heart who had been the fear and does not know where to turn now when her worldly master has gone, and who is tempted by the Rich Man to follow him, is called by Death next and

CORSICA COMPLAINS NAPOLEON FELT AGE SHE IS NEGLECTED

Present List of Her Grievances.

IS OMITTED FROM TOURS LACKED SOFTER VIRTUES

Fruits Left to Rot and French Influenced by Impressions of Indifferent to Importing Vegetables.

No applause is allowed, owing to the sacredness of the house, and the spectators leave it in deep silence, some of them with tears in their eyes and almost all of them deeply impressed. The Archbishop knew what he did when he permitted Max Reinhardt, the great enchanter, to stage his World Theater in one of his most beautiful churches. His will be the harvest.

Music by the Swedish composer, Einar Nilson, accompanies the performance all through, and among the actors Alexander Moissi as Beggar ought to be mentioned first. Mrs. Else Wohlgemuth makes a stately Angel and Mrs. Anna Bahr-Mildenburg, late member of the Vienna Opera House, knows how to make the figure of The World imposing. It is only just to add that under the able management of Reinhardt none of the partners in the performance could be called failures.

There is a tremendous contrast be.

The delegation will be instructed to the imystery play and the gay life in the smart little municipal theater, the timely home of Mozart, who was a native of Salzburg. The mood ruling there night after night can only be compared with prickling French champagne. Of Mozart's operas "Don Juan," "The Marriage of Figaro," "Cosi fan tutte" and "The Abduction from the Seraglio" have-been chosen for this occasion. "The Magic Flute" was left away for some reason or other. Richard Strauss, the famous composer, and Franz Schalk of the Vienna State Opera, conduct the orchestra and Mr. Stangenberg of the Royal Theater in Stockholm are the stage managers. The rather conservative but suggestive decorations are the work of Mr. Alfred Roller, stage decorator of the Vienna State Opera. The orchestra is a combination of those artists of the French importers have attempted to ous precision the smallest rock and the

the not allow two cars to pass.

Corsica boasts of tall waterfalls, and of soil yielding rich minerals, yet factories are unknown. There is but little commerce of any description, the inhabitants usually having to leave their homes when young to earn a living on the depth of dejection. He never wrote to depth of the solution was no longer good and that he betrayed depression at times. He told Mole:

"In that terribly retreat the King of Naples (Murat) was plunged into the depths of dejection. He never wrote to

BURDEN WHEN 44

Delegation to Visit France to Memoirs of Count Mole Give Recollections of the French Emperor.

Moment-His Defense of Genesis.

poleon. Mole was one of the Minister

make connections.

The Corsicans wish also to remedy their system of transportation. There is but one railway, running north and south from Bastia to Ajaccio. Bad roads are numerous, and many of them will provide the smallest fock and was slightest hollow in the valley where was slightest hollow in the valley where was the rock of Hebron, from which Moses made water flow for the Israelites by striking it with his staff. 'Just remember he was the rock of Hebron, from which Moses made water flow for the Israelites by striking it with his staff. 'Just remember he was the rock of Hebron, from which Moses made water flow for the Israelites by striking it with his staff. 'Just remember he was the rock of Hebron, from which Moses made water flow for the Israelites by striking it with his staff. 'Just remember he was the rock of Hebron, from which Moses made water flow for the Israelites by striking it with his staff. 'Just remember he was the rock of Hebron, from which Moses made water flow for the Israelites by striking it with his staff. 'Just remember he was the rock of Hebron, from which Moses made water flow for the Israelites by striking it with his staff. 'Just remember he was the rock of Hebron, from which Moses made water flow for the Israelites by striking it with his staff. 'Just remember he was the rock of Hebron, from which Moses made water flow for the Israelites by striking it with his staff.' 'Just remember he was the rock of Hebron, from which Moses made water flow for the Israelites by striking it with his staff.' 'Just remember he was the rock of Hebron, from which Moses made water flow for the Israelites by striking it with his staff.' 'Just remember he was the rock of Hebron, from water he was the rock of Hebron, from which Moses made water flow for the Israelites by striking it with his staff.' 'Just remember he was the rock of Hebron, from which Moses made water flow for the Israelites by water he was the rock of Hebron, from which Moses made water flow for the remember he was the rock of Hebron

the mainland, returning to Corsica later if successful. The delegation will lay a complete set of complaints before the Government, and may threaten to open commercial negotiations with other countries.

depths of dejection. He never wrote to dejection will be proper that his children without wething his puper so much stronger than his character that instead of dominating them, he was filled with constenation. I needed all my own long acquired habit of self-countries.

limit or rest. He thought less of leaving behind him a dynasty than a name which had never been equalled in its magic and a glory which could never be

LONDON FIRE FIGHTERS REACH HEART FIRST

Col. Eric Bell Criticizes New York's Waste of Water.

While in New York Col. Ball thoroughly

think our system is even better than America's. It seemed to me the New York brigades did not turn out with the smartness we are accustomed to see in London. The men went to fires in their shirt sleeves, and not fully protected.

to their shirt sleeves, and not fully protected, as our men are."

Col. Ball admitted that the American firmen are just as brave and energetic as the British, but said they do not get to the seat of the fire immediately they reach the spot.

"Water is poured on the conflagration indiscriminately," he added, "whereas, our men get inside the building, find the root of the trouble and direct the flow of water upon it. That is why we have so few instances of big fires spreading. New York certainly is up

Confusion in Taxation Compels Bolsheviki to Make Many Needed Reforms.

NEW SYSTEM CONSIDERED

Effort to Abolish Double Taxes by State and Local

there should be no taxes. In the ideal state, where every man worked for the community, and the community worked for every man, there was no room for such an absurd anachronism as taxation.

But, in this respect, as in so many others, it was found that the ideal state was not so ideal in practice as on paper. About a year ago, when Lenine began to modify doctrinaire Communism, in the light of opportunist expediency, taxes were introduced. In addition to national taxation, local rates also made their appearance. No attempt was made to coordinate these two sets of charges. The result is the complete and hopeless chaos which obtains to-day.

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